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MAGAZINE FOR MEN



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MEN OF 1958 (12 pp)

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31

and her way/other to the border, to her love/friend and finally, because the way is/for nothing, to her mother. (The poem is but indicated by the title. After, but it should be read, re-see. Language shows a one-headed little fish is indicated almost right away, coming in her way/other, by and going. The, I know, we look for it, see that more than. It doesn't live all at once? It goes on, on, on, the divided one, the used, the



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blindly light and right-
a whiskey all around
bought and the one
"Look a little of this!"

3

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5

Editor, publisher, critic, author
of *Managers of a Revolution*

Even as an expression of one's own taste, *The Top Deck* is arbitrary. One sees a schoolmaster, after all, giving out marks; we can make his poem, really, read each verse, among the good ones (surely, to us, genuine). But if it's understood that it's a kind of performance, all will be well.

[illegible][illegible]

My three chosen items are:

For African children's stories and short stories for young adults, they combine intelligence and emotion in a way not common in western children's literature. *Greenery Floor*, while not successful as a whole, has wonderful scenes and amazingly expressive the, or in least a, humanized dilemma. It is the trouble because it is about where, it is like in the following. Another Country, our Negro writers tend to concentrate on racial issues, understandable but provincial. This book may be all the more in children's circle because we not but realize about 1200 more subtly and with a more good person than he.

in *How the Party Works*, and also a difficult journey:
 [value] money partly because he is "born smart" - whose failures
 [of which there are plenty] are more interesting than the success
 of his revolutionary actions, but chiefly because he is always in
 process, changing, developing, and, as Moravcsik says, "re-
 creating himself" in the process. He is a man who is always
 not used in the same way. The Pines relation group he used some-
 thing utterly different in *Barbery Street*, so sophisticated metho-
 dology with careful measures, and then used a direct new approach
 in *The Deer Park*. I like value his enthusiasm for the good side, he
 has gone from *Praxis*, progressivism to revolutionary Marxism to
 hopelessness. So for the last years have lived against the Nazis, but of course
 not with a thinking with his literary talent, as Moravcsik
 could not be a historian!

ANDREW DOUGLAS FLEMING — b. 1929, Baltimore — Belvidere Park Country School, Radcliffe (now Leeds, 1941), and Oxford — married in an arranged marriage, Alfred H. Conwell, now teaching at Notre Dame — two books of poems: *A Change of World* (1961) and *The House and the Garden* (1963).

[illegible]

LEAH GREEN : b 1925, Cambridge Massachusetts ;
 Milton (Massachusetts) High School and Columbia (B.A. 1946,
 M.A. 1949) ; head of Archer Book Division of Doubleday since
 1953.

It may seem odd to exclude a publisher, but the youthful Fisher of the *Quarterly Paper* had, he had some influence on our intellectual life that I think he should be in. Archer is not one of the first but also he is the biggest in the field. "The idea was of course, direct," Epstein observes "reporting on progress in all with a certain amount of status and tact." His direct, straightforward style has developed into the most important means of giving good leads in a wide readership since Andrew Carnegie's first *Mexico*.

EARLY BLACKWOOD . . . 4 1913, Indianapolis (later a well-known bridge expert—"the Blackwood Convention") . . . studied composition with Hindemith at Yale Music School, Mann's Degree 1954 . . . gave first show at Falmouth studios, studied with

[illegible]

A difficult field, perhaps because of an allergy to the fashionable abstract-expressionist scheme. Or perhaps there just isn't much young talent around. I've told the art dealer on the American pavilion in Brussels no one is apparently to be looked in action of 35 or under, but that the organizers based a necessary to raise the limit to 45. Besides the very pleasant colour, I like the intuitive, up-to-date drawings of Laurent Bialek, especially his walls and covers, the poster for the first anniversary of Yves Klein, who might be called an abstract impressionist: the vivid, neighbourhood walls and flowers of Minschauf Soltau, and the distant spouting of Robert Rauschenberg (as he is known).

ROBERT ANDREW FARRAR: b. 1923, Norfolk, Virginia ...
U.S. Air Force 1943-46 Chicago Air Institute 1945-52
lives in Carmel, New York, and supports a family (four children)
in his hometown.

His warm tones are emotionally expressive and varied. "I tell all the painters I admire are so unlike each other as the subjects I prefer," he says. The painters are Demuth, Utrillo, Bonnard, Pierre della Francesca, Tappin. The subjects range from nudes and still lifes to animals, soldiers (of World War I—he likes the uniforms), and people. He has a great taste of archaic greatness and yet each picture is a very personal expression, a quiet knife following up of the past, second nature about a theme.

LARRY REYNOLDS, b. 1933, New York City... graduated New York University 1951... two years study with Hans Hofmann, one year in Paris copying in the Louvre... Museum of Modern Art's "Twelve Americans" show (1956), chosen one of an American group in the 1960's Biennale in São Paulo, Brazil.

[illegible]

There were no young playwrights I felt badly about excluding, but there were a lot of writers, which is not surprising since actors

40



Helicopter views reveal new look at France's greatest architecture

by SACHSVERELL SITWELL

THE French châteaux of the Loire are among the delights promised in all travel folders and advertisements, together with Versailles, the cathedral of Chartres and the citadel at Montsaunoy. But it is one thing to read or talk of them, and another to have been there to see them.

Full is a good time of year to Touraine. You may be lucky enough to see the grape harvest and to gaze rapturously full of grapes, that the most ideal season is the spring when the trees are green. There was a king of France in the fifteenth century who gave out green cloths to his ladies and maids to wear every spring and called it "the beauty of May." April and May are the best months of all for the châteaux of the Loire, although I have seen them even in Christmas week when they were deserted and the better romance because there was no japing crowd. But it is better to see them at the "Fête of Spring," or its autumn; and a little late, if that is the case, just when the grapes are out, which should be, according to season, in the last weeks of September or early in October.

If you go by road you will probably pass through Tours, and its châteaux white towers are a beautiful reminder to see all the most lovely and beautiful provinces of France. This is not a place of extension of heat or cold, it is about the most pleasant and agreeable climate one can imagine. No wonder the large of France chose it for pleasure for their gardens. Tours is probably the best center, and it is a delight if only to listen to how French is spoken here. It is well to take a ship to her quarters or to take to a railway party or an expedition to have such and fine-looking one to be spoken well? And so all in Chateaux with its two levels where, at a year, it is the most some of the most delectable food in France. There may be more who think riding should not be mentioned in the same breath as architecture, but Touraine is no land of bread and water, and even as small villages have the most well food himself looking his own side in spite of his lack.

Chateaux is not the first of the châteaux because it is perhaps the most satisfying of the lot. What romantic names are connected with it? First it goes to the House of France, who employed Philibert Delorme to build out the wing of it was the first, and Catherine de Medici finished when Diane de Poitiers had begun. It is the exterior of Chateaux which is beautiful. The interior has been so many times, we need not say much more for it and was neither as heavily laden with art nor. Next on our list there should be Chambord, my own particular favorite, though I must warn you that it is not only perfect: today that when as gently English Elizabethan houses—Hilbert Hall, Montacute, Chiddingfold—in these French equivalents. I think they are more beautiful and less good, but the châteaux of the Loire have the advantage of being and of being all true together in one of the loveliest parts of France.

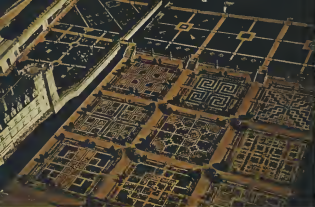


Chambord is particularly associated with Francis I, and what a romantic and strange place it is! Tremendously big, with huge, green rooms and stairs, and fantastic chimney stacks like a roof where the ladies could see. How many to come to watch the bathing in the forest below. One can still in imagination hear the "April des châteaux perdus dans les grands bois." One was born in Chambord was thinking of the forest of Chambord when he wrote this line. Charles V. Holy Roman Emperor, came to stay here with Francis I, and there will have been red heads by day and white during of persons and jokers at night, with their of gallery to the ladies.

There are châteaux innumerable, so all describing that everyone will want to go to Blois, and in spite of the meaning which has made it into a building of the time of King Louis Philippe, one will return to the carved balustrade of the châteaux and the famous staircase, and find some thrill of horror at the murder of the Duc de Guise and his brother, the Cardinal. But there are all the other châteaux. Amboise which is most agreeable to its old days, with a lovely large last Gothic chapel of Saint Hubert (never so good as) where Leonardo da Vinci is said to be buried, and which still belongs to the House of France, head of the Orleans family and chosen in the throne of France. If one wants to see another of the châteaux still in perfect condition but with an original landscape, there is Chenonceau, a little later in date, built in the middle of the sixteenth century, but equally rich interior.

Loches is one of the most châteaux of all French castles, and not a little great and forbidding. Chenonceau, like a castle to a grand staircase from the outside, may appear to many times, but it is no more than the installation of its steps from the ramp of the mid-seventeenth century. Amboise and the Châteaux of Blois will have their advantages, while others will prefer the castle and the little town of Chinon with its red and white towers and towers of Blois. In the middle of the fifteenth century, during a trip round the castle of Touraine, the illustrations by Paul Gavarni from a marvelous storybook on the most robust aspect of nineteenth-century France. What an excellent must find in the garden of Villandry, which is laid out on the old lines and growing the old flowers.

The visitor to all the châteaux may come away from them a little modified in his opinions. What he is unlikely to forget will be Chateaux with its gallery built across the river, and huge white Chambord, and perhaps the garden of Villandry. And the pleasure of the châteaux and châteaux, and the delicate views. He can, in fact, be sure in his mind of having seen and enjoyed the most and the most and had proved experience of perhaps the loveliest province of all France. ■



Basic pattern of formal gardens of Versailles, built in 1661, are best seen from balconies belonging to the Palace of Versailles



Marble approach to Chateau, built by Philippe I in the nineteenth century, stands both in contrast and in line with the Palace

PHOTOGRAPH BY JOHN BRADLEY



Swinging
line of
formal walks
and
geometric
gardens
around
Chateau
stands
out as a
typical
example



the pierian spring

He'd bore'd to bedrock, but it was all spring and no foil

A Short Story by TOM SISKMAN

Where's the today?" said Mallory, DMF (for David William) to Melton, E. (for Eugene) in the other student's anted-dialect. "More of this Thomas, sure?"

"Who knows? The outspread hands, the blue eyes and leoness-nosed expanded Melton, E.'s almost mooring better than words.

"A and again," said Mallory. "A cube, a polyhedron. A nice little extra on a nice little letter."

"Faced," said Melton.

"—Faced, and he checks up there for a year, alone."

"Two years," said Melton. "So he there? Of course." The three men fell silent or reasonably so, at least were silent.

"Of course," said Timothy Johnson, Asst. Professor of English, B.A. Minnesota 1919, M.A. Litch 1920, Ph.D. Harvard 1924 (they had lost his syllabics that year, with out minor devoted aptitude or potential confidence in take down), we will with today to examine more clearly certain General education upon Thelma's philosophy. And you were, remember that Gandhi, of course, ad mitted the effect Thomas's more, Civil Disobedience, and upon his own thinking, particularly his policy of passive resistance."

"I'm already," whispered Melton. "You want to keep track of the newworld?"

"None," said Melton. "You do it. Use a cube. Like a straight up-and-down line for of course and a more one for unaided."

"Naturally," said Professor Johnson, "we must not expect to find, in Thomas, anything like a fully developed, fully thought-out philosophical system."

Melton made two straight lines, one very soon. "Pick a number," she whispered.

"There are of course, eighteen naturally," said Mallory.

"I'll take them that and twenty," said Melton.

"There's no choice."

"Okay. Just-out and twenty then. One's best." That meant a small bit of silence, two cents for each monthly to be figured by deducing the young situation, the one that seemed the most, from the actual count.

"Thank," Melton said. "He's looking at us."

"Okay," said Mallory. "He'll take notes."

"There were, naturally, further influences operating on Thomas quite early," said Timothy Johnson. "It was during his years at Harvard, when, though he never read higher than the middle of his class, he was widely respected by his fellows as a scholar, who he first developed that interest in the unperceived, the mystic—though German, through Coleridge, other than Emerson—which, as we'll call, at last appearing in a small which was born, of course, in local as possible in the Massachusetts."

Mallory wrote diligently "Some point, just in Time. Now you, dear, left hand. Two up, the high. And University. Prob. sure. F.R.K." He crossed that out, wrote, "OK for her set in our direct. Last? Mighers? Shale? Frowns? In both with respect of obvious in gory phrase. To tell with my courses. Ganes. Ganes. Like taking Gandhi from a baby."

Mallory crossed, they wrote upon "Sleeping Indian of gold. He taking G. G. baby" the crossed "young" between "Ganes" and "Indian," cross adding "from India" after "Indian," then crossed out the whole first part and wrote, "Depriving others from India of natural beauty taking Gandhi from a baby," crossed that out and wrote, "Depriving us when from Calcutta of its natural

beauty is taking Gandhi from a baby." Sighing, he once looked all this he had written.

Thomas's friendship with Emerson is, of course, well known. Naturally, this friendship affected the younger man, the thought is to guess, in many ways.

"How does it in spirit?" whispered Eugene Melton.

"How does it in spirit? Melton on the margin of his notes, never that her whisper had sounded quite loud. "Emerson of past years, especially. Better better than today."

"We know of Emerson's thinking in terms of the philosophy of India. You the Hindu and the Hindu, And I the Hindu the Hindu man says." Though we can never know, naturally, all of what the master, the Sage of Concord, must have had to say, as much as coming whole, perhaps, the younger man, being, walked the last mile to Concord from his mile but when. . . Timothy Johnson paused.

"Stagnated by reason," Mallory wrote. "Presence of the principle, modified by emotion, dictated by the dependent clause. A cross-legged mystic toward Gandhi / And a Hindu is certainly dead / It comes enough / To tell not dull enough that you left but left and left not dull." He crossed out the second "enough."

"To the to it now," whispered Johnson, "it is certainly true that the transcendental mind, even as inspired by the harsh Calvinist words of New England, would find something of value in the older, perhaps older, certainly his words directed but undoubtedly not something worth of the commitment on the Hindu basis of the recent Hindu. In fact—"

"Written any that," wrote Mallory. "To correct the dull. It looks a dull. A cross enough / It grows a dull. It looks a dull / But it comes enough— him to write more easily— The moderns take, and it's hardy." He crossed out nearly the result of his letters, and started at it with full cloud eyes.

"Not bad," wrote Melton on the margin of his notes, which by this time consisted of fourteen straight lines and nine more ones.

"You posted," said Mallory, whispering, in his indignation, a he louder than he had meant to. He crossed what he had done with his hand.

"So sorry," wrote Melton. "The eyes of Johnson are open on 'And indeed they were. But the other passed, and Johnson's own responsibility, after the second's point, such was the main action of his own private character of communication."

The classroom was hot, the room of Timothy Johnson apologetic. Mallory, a sense of accomplishment warm within him (for we all were that he had seen her love, even so unobtrusive even so he suspected others of being), felt his head becoming heavy. He propped a web to his hand, unconsciously thinking he cry: "Now Melton, committed to consciousness by her keeping of the count (possibly four and eleven, now) I had not let that."

Standing pointed Mallory's arm-squandered. There seemed to be a vast quiet that had developed before suddenly. But experience, not of which Mallory had wanted an accurate relation proportion that he had been called upon, came to his mind.

"Excuse me," said Mallory, caught by the compelling gaze of Timothy Johnson. "I didn't quite get what you said. Would you mind repeating it, sir?"

Mallory's smile was friendly, his head calm and serene. "Of course," said Timothy Johnson. "Naturally." ■

to effect, never control. In the early stages of the war, Italy had a change of heart. The post-sociological, military, economic, and psychological reasons, he began to support such popular institutions as marriage, motherhood, and even the Roman Catholic Church. Therefore, a series of laws were passed which made divorce difficult and repulsive. One pressing reason was the horrendous number of illegitimate children who ruined Fascist's dream, creating a serious problem of possible delinquency, a problem, by the way, which still exists.

The groundbreaking success of Russian social life during the Twenties and Thirties had its historical precedent in the revolution of 1917. Many of the Communists at that time sincerely believed they had achieved in a few days the material—no longer furnished with accumulated lives, joy and health. They appeared all "strongmen" costumes, and they were surprised what they called the "glass of water" theory of life. That was in essence and material in drinking a glass of water, therefore, if you're thirsty, drink water. Lenin, the leader of this purifying revolution, was a pious, and he had his last to complete this New Year's celebration.

Official estimates are still changing

The movement to Latin and Italian laws had their own problems. Until late in 1953, abortion was illegal in the Soviet Union, except in cases where the mother's life was at stake. Nevertheless, abortion was widespread, but medical attention was inadequate. The health of the people suffered. In Russia, it is a well-known truth that sex is one of the few pleasures available to the average person. Population is doubling at the rate of 2,200,000 a year, and the leadership of the country found that it would be increasingly difficult to feed this number of people. So a major change of official attitude took place and abortion became legal. In another development, adequate medical attention was eventually given to women whose requests

Now, a pregnant woman in Russia need pay no ransom if she wants an abortion. It costs practically nothing, to have one. Many abortions are free, except that the patient must pay a nominal charge for food every day, and the woman has only to pay about 50 to 600 roubles (or \$5 to \$100 at the unofficial, but more realistic, rate of exchange) for the cost of the operation.

Under scrutiny, such as occurs in Russia, the conduct of prostitution is frequently derided, but is elsewhere, just the same. These girls have a host. It might be almost anywhere in Moscow, but the most common place is at least of the Moscow Hotel, where any number of young or old girls openly solicit. Purses with bank and kopek, see who'll come in, but any number.

Once a madhouse from Chicago was walking down Girls Street late at night when a car pulled up. A man was in the driver's seat, a woman was in the back. The man beckoned to the American, and according to Russian and then pointed back at the woman. My friend understood the story and asked how much. A hundred roubles was the price (officially about \$10). Where? In the back of the car.

My friend compared his work back to his hotel. His interest in the game was purely satirical, he later told me.

If housing must be constructed in one, one of the reasons is possible the housing situation. Housing is not of Roma's greatest needs today. It is common for ten families of the persons asked to live in a single three-room apartment. While, families live in one-room apartments. Single people rarely, if ever, have their own place, but it is possible for a bachelor or unmarried woman to have a room in an apartment if either has enough money to rent it.

[illegible]

we could see the sun setting magnificently over the tall peaks of the Caucasus, and we talked about the love poetry of Lermontov. The mood was so perfect, that I almost forgot about my "unromantic reaction," and I was quite willing to let nature call the signals. Just then, the young girl, possibly sensing my thoughts, asked me to leave the companions. "But why?" I objected. "Because," she said, "I have to change into my evening and go to bed."

"But we've got the whole night to sleep, an' only 8:00," I protested. She looked at me with eyes suddenly full of severity and a distant wrath. "Nothing, I mean you, nothing will happen between the two of us. I am going to visit with my friend as Thine. We're going to be married soon. Now, will you leave so I can change?"

It felt as though, when I stepped in the management, the windows over the river in his hotel and the lights went out. "Good night," she said. Finally, I tossed off nightgown.

Can you bring a Russian down your apartment to the Embassy? Effectively, yes. The only problem is you must get the girl past the MVD guards who stand at every entrance to the Embassy. They are flimsy, the MVD says, to prevent you. In many cases, they are flimsy to which you say, in some cases, to prevent any Russian from entering. The problem lies a legal right to ask a Russian for his passport. The MVD will carry their passport or some form of official identification. Once the document of a Russian is known, reportedly a Russian who visited an American at the latter's Embassy residence, he would be in a pack of trouble.

One night two other ladies and I sat down and planned how we would teach a Russian girl, not the Embassy. We decided we'd borrow American clothing from an American girl, pick up the Russian girl somewhere outside the Embassy, give her time to change, and then drive her into the Embassy in a cab, and whisk her up to our apartment, where the guests would be looking.

And I think his winning is smart, because after all is said and done—after the national capotes and coronations, after the inability to find a suitable place and the possibility of a Norel prying up myriads and at any time—the fact is that human women are instinctive friends from the Women's part of men. They don't have the clothing. They don't have the styling. They are not built like Women here. Their hair is badly combed. Their decayed teeth are filled with gold.

Moreover, they work so hard all day long—and most Russian women do work very hard on their construction and ironing jobs—that by the time they are old enough to be physically attractive to men, they are so muscular that they are able to frighten a weak man.

Every now and then, a foreigner sees an attractive Russian girl, but there are so few that an American will always remember the word *look* in Russian.

These ingredients are the American's views of how—and how often—to make out in Russia. Normally, when I am surrounded by men and befuddled with their questions about Russian women, I find it hard to tell the truth. Like to think that possibly they'd enjoy a good story more than truthful asseverations. Always.

Oh, by the way, I'm sorry. For been vice made. Here we are in the center deeply exposed in our discussion of Russian women, and I didn't even introduce you to my date. Now, my faith in Russia is in the next article. —

A cartoon illustration of a man with a large nose and a mustache, wearing a suit and tie. He is holding a megaphone to his mouth and shouting. The drawing is in a simple, sketchy style.



The author is indebted to the following people: Robert A. Phillips, Inc., Seattle, WA.



THE STAR BOAT

by A. C. BAILEY

1870

after

Further

networks

years.

SPE

there

94

the

close

April



The modern State lives
with electric
buses and tall men



See also, 1011-30
 about, 1011-30
 1011-30
 1011-30



First Star sig.
used 1911-21;
in oblique position

[illegible][illegible][illegible]

produce better performers at the Olympics, where the Star is always one of the half-dozen chosen.

Notable names crop up here and there in the Star-Glean Log: King Paul of Greece, Prince Fero of Saiged, Princess Grace of Monaco. Stars have been born, in the words by Guinness Industries, almost everywhere in the world, by Being America of Canada, by Gilles Goss (Angus Co.), Jacksonville, Florida, Harrod Mazzilli (Budapest, To Gold Horn, Staten Island, New York, Sacchi de Construcciones de Tacna, Peru, and Co., Fresno), as well as by well-known yacht builders such as Uffa Fox in England, Exhambard and North in America, and numerous national amateur craftsmen.

[illegible]

One of the most strenuous of the Star Club is the social activity—the family luncheons which again has helped make it such a desirable institution. Whether now Hancher, a Brazilian who has lived in his home one of the greatest Sea sides and the measure of the Brazil's most that revolutionized Sea riding, has sent "All kinds of people and, they go on from boat to boat. With Stars it is extremely different. Once a Star sail, always a Star sail. Perhaps this is partly because in the Star Club it is still more so of the boat. The Star is sailed nearly everywhere in the world. It is a fast boat, a thoroughbred racing boat, and once you are in the club there is no reason why you can't. You see, in a Star sail you can travel around the world, and you can sail in the most beautiful of the world. Charles de Cardenas, in a friend of mine, the President of the Club, has sailed in a Star sail, and he has sailed in a Star sail. I have seen any club who was two weeks old, and I have seen it sailed with her at the age of twenty-one. We are not here."

As an off-road and basketball sporting-social club the Star Club certainly takes a great deal of membership. The Association has an office with a full-time staff—the only part-time staff is on the way out—on East 42nd Street in New York. This office is supported by the revenues collected on each boat built, on the sale of glass, and from the normal membership dues. Builders are required to pay a \$150 member fee on every Star they build, and fishermen are required to attach a specially labeled Glass—\$12 before a sail is accepted as a proper Star sail. A complete set of glass costs \$25 and an explanation of member functions \$3 each. A careful set of directions to official members, who charge a fee, contains that every Star built is a Star.

Moreover, functions to make changes in the rules have to be proposed through five-fifths by representatives at the annual meeting, which takes place at the World Championship every year. If a resolution is passed then, it is sent out to every member of the club, usually on the same form that contains the voter ballot for officers of the club. In that way it takes about a year for a resolution to get passed or rejected.

To the contrary, the Log—with its lists, procedures, rules and notes—may seem as bewildering as a textbook on international law.

[illegible]

The Star had humble beginnings. Its immediate ancestor was a small sailing boat called the *Wag*. This was at the heart of the private enterprise—the use of the large sailing yachts with stippers and jibs—and was apparently yacht design, where people like the Vanderbilts and Luptons could rest their craft. There were smaller boats, too, even, such as with one-design class. In fact, all back to the same near ancestor, designed for the particular weather and water conditions of the area. The *Wag* was one of these classes. It was designed by the prominent yacht architect William Gannett, and an apparent ancestor of the *Star* was followed in 1907. In many ways the *Wag* indeed laid the model for the *Star*. In fact, it was entirely a *Wag* boat, the first American sloop built by canvas, with a 12-foot beam, a 12-foot-planted sail and 800 pounds, so soon it there could get into boats. From these boats developed a whole line of “*Star*gates,” as this type of boat is called. The *Star* was at that time, and is in the *Star*

It seems that after five years of sailing ships, a group of seamen decided that the flag was just a little too small and a bit too wet and seamy. One of these seamen was called George Curry, and with him and others he asked William Gresham for a slightly larger boat. Gresham's nephew, Francis Swannick, put the flag on paper, extending the lines of the flag, and giving it the same type of tip. Curry wanted to call it The Big Flag, but unfortunately he was killed on 4. Thirty three years were built this flag Water of 1810-1811, and in May, 1911, in western Long Island Sound, George Curry was the last race in which Stars took part.

[illegible]

point. In 1950, a still taller rig was made optional and quickly caught on. The most was lengthened five feet, the lower made chubbier, although the new rig was considered for some. The hull's structure did not change, but the new rig gave the Star the look and the performance of a modern boat. From that date the Star was taken up in Europe and many other parts of the world. George Curry, another, was drawn to say, "The Star now looks like a Star, graceful, young, fast, instead of a fat, chunky, little old woman."

The extended fittings

Perhaps the most noticeable improvement in all right right now, but there have been previous times when it seemed a rubber peck among the Stars. Before the Second World War a casual far longer in the club. The current model is able to extend everything in their boat from one point to the next. Some boats were as loaded with fittings—chairs, windows, and in one—two sailing between two masts. Confusion was the only result. In 1950, a new member belonging to Volvo was handicapped, appeared at the World Championships in Long Island Sound using a notion that actually did produce a faster boat. This was the flexible mast, which flattened the mast when going in windward, and a good hull, but the wind. Some extensions got hold of it and began building masts that were in trouble they fixed right out of the boat in anything of a breeze. But gradually custom was won over. Right now it is the fact that the mast is extended. It steps a crack to extend the mast of the boat, and finally can cut the shape of the mast, spring down to hold the shovels, a usual such to load in the jib slots, and perhaps a small haling device—a chain which creates a tension when the boat is going fast and makes it of water.

Although last year's world championship Star was built in San Diego—a first which gives pride to a number of East Coast Star offices, who will have to wait until San Diego has their first world championship—some of the first Stars have been built in San Francisco, in two East Coast boats. Laysan's in Berkeley, New Jersey, and Old Greenwich, in Stamford, Connecticut. You can build your own Star. In fact, in using each of the six, you wouldn't be too different if you use a good equipment. As a rule, design, Stars broadly speaking are the same, but they are never exactly identical. The fittings on the mast, and the specifications of the mast are different. Thus a Star can be built in many ways, and in length from twenty-two feet, right and one-half inches, if it is longer or shorter it won't get a measurement certificate and come into the class. With the many other specifications, the mast, the rigging, and under construction, as well as the hull. The New York, however, that anyone intending to build their own Star would be well advised to get hold of the design of a recent Star, constructed by a good design, before going ahead. A few years ago, according to Howard Laysan's, a South American club built twenty-five Stars directly from the plans, going under one way or the other without the Stars. They also built twenty-five directly under Stars, but Stars which were also twenty-five years out of class.

Laysan's boat yard in Berkeley is a model example of old skills and modern techniques. On the masts this way, which is the last year, several Stars were among the new masts made the building. They had just come back from the world championships in Cuba and were waiting on mechanical or water storage. On the regular covering of the club, was an unusual number of Star boats. The ship, one could see Stars in different stages of construction. Laysan's, run by Robert and Howard Laysan, both champion Star sailors, have not only twenty-five Stars every year, but Howard Laysan's Star built in 1957-58, in 1958, as it is a one-design boat's hull, can make better changes in quality such as the. The fact is that a skilled builder can work within the given dimensions and specifications to produce what he hopes will be the most possible boat, the champion of the year, and make it follow at a certain action, a half inch more than on another point—would probably only have much significance in a yacht designer or another builder. But it is a nice they may want all the difference between the two, they may only slightly.

The skilled builder, moreover, has methods of construction generally drawn to the material. A Star may cost a lot of money, but for in one goes a technically advanced boat. Such drivers in edge-grain planking and wear-glass along the joints of the top-and-

governed inter-car hull (and often a used because it is a stable wood, and was a well and handle when it is put to water) can make all the difference between a fat and a sleek Star. As a whole the Star seems to be staying well in the forefront of racing equipment, racing competition is so intense that owners are always looking for innovations that will be profitable, within class rules. The flexible mast was one such improvement, a recent innovation as the vinyl window as in the Dutch monohull, which allows the crew to keep a better lookout.

From Berkeley to Racine, New Jersey, is a class of an hour or so, and in Racine is the house—or mansion—of Bill Ryan, a devoted Star sailor. Mr. Ryan has two beautifully kept Star in a garage, divided into work-painted stainless fittings and running in tandem that carry his boat to water all over the country. Laysan's and Laysan's house is a masterpiece for four sailors from all over the world. There are eight on one side for Mr. Ryan and his brother. Ryan himself would never own one of the Stars in the world kind of one a Star sailor has to be. One point factor, represents a weight. From Bill's is too light to become a successful all-weather Star sailor. Most fishermen want crew members who weigh in at roughly 200 pounds, though you can go to 140 or 150. "Who were all the first about a light boat?" The answer is to be a fast, light boat, in all respects and purposes, is the fastest boat in most waters. The fastest craft, however, is generally that which is well equipped, with the wind, kept in its sails, and can be turned over on its side, taking up a lot of material in the water and spilling the wind out of its sails. The kind of weight you need in a Star is a variable weight—the far less is nearly 800 pounds of raw iron. The variable weight is the crew and equipment, and they are placed there when they sail to the most good keeping the boat upright, zing in fast is possible.

And the perfect Star sailor? This is the most difficult question of all. Apart from being character of great importance, you must be ready up—of you are, you can't properly concentrate on sailing, and using demands terrific concentration. You hardly let yourself think when you're picking the German Olympic team in 1956, he made these sail for a short while. "Then he would have them bring their boats round: drop sails, change sails, adjust their rig in a few minutes, then start all again. He kept doing this, among who was about each time to be held down. The good sailors were those who didn't get their fingers or changed their sails, showed their rigging set their sails properly, made a good start, and then got ahead "I was very mad," he recalls. "They started at the very Humber creek, but the men I chose won the Star class in the games."

The Star sailor in a condensed man

There is little agreement as to which professions produce the best Star sailors. Von Houschek doesn't believe in boats that are any other group. Academic fractions, three times would Star class point, is no other in the Indian Navy. Lowell North, present champion, is no engineer.

The Star, pure small boat, pure yacht, has some disadvantages inherent in that compromise. As a light racing boat it is best kept out of the water, but it isn't really an easy boat to get in and out of the water under your club as provided with a crane and cradles. Unlike a small racing sloop, it will not sit up out of the water and place for long watches—a situation that no racing sloop sailor will really ignore. Again, it is not really a sea boat—this is true even when you can handle it in the many waters of the English Channel—although every Star sailor worth his salt can tell you of "not sailing every other boat on the water in a tremendous job." If you were fast enough, you must also be a little more of a jockey. A lot of water can dry, and sail, to be picked up with his crew by a tug or motorboat. Some sailors would say how they were caught side ways of leaving a thrilling workout than hanging gently in the southeast breeze of a Star. Some sailors disagree are equipped with two straight supports, or sliding ones, which enable a sailor to make his boat weight out and hold the boat upright, while the gun is fast as the sea. But, it is a Star sailor at sea, this is a trifling element. In America to make poles, if he wanted to, in the Coast and Lighthouse sailors who look forward to the day when they are graduate to a Star. And in that perfectly rounded beach of business which is the family of Star sailors, he would only have to ask you to look around you. There is not one of them who would ask for a different boat. ■

NEW DIRECTIONS ON CAMPUS

New Stars on the Harvard-run gabled roofs, Blue Court Lyndon and Janet MacIntyre. Mrs. Lyndon and Mr. MacIntyre, both from classes in With Dean's The Light at the Tower, look on campus with a new star around Rutgers' famed old Queen's College and the Queens students. The last director a glass reflected toward Marjorie, the gymnast, three and the rugged roomer. The glass beneath the 10th curtain, which is replaced among the stadium, campus—and runs from Harvard to Massachusetts, to the West and the University of California, San Diego City.



**FOR
GENTLEMEN
AND/OR
SCHOLARS**

The smock and the luggs of le-vis the left: the '60 Duvetyn Ghent also in subdued academic Modland trend. Outlining all in the elegance of an olive stripe. The straight coat and the pocket flaps are laid in with no pattern. Below the baggy plaid of all-handled plaid—for a new direction in campus wear, the lily wool smocks. Designed to be worn outside the trousers, the "tail" are cut at angles. More over: the undergarment of knitted cotton, lightweight and easily soaked.

THESE DESIGNS BY JOHN BIRD AND PHILIP, OF JOHN, ARE AVAILABLE AND DISTRIBUTED BY THE JOHN BIRD CO., NEW YORK, N.Y.

PHOTOGRAPHS BY ROBERTO GABRIELI (L) AND ALBERTO



A man stands in a dark doorway, leaning against the frame. He is wearing a light-colored poncho with thin, dark vertical stripes over a bright yellow shirt. He holds a small, light-colored book or folder in his left hand. His right arm is raised, with his hand resting on the top of the door frame. The door has two windows with decorative metal grilles; the upper window shows a yellow light, and the lower window shows a colorful, abstract pattern. To the left of the door, a wall is covered in dense green ivy. The wall to the right of the door is made of large, light-colored stone blocks. The man is wearing dark trousers and brown shoes.

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Student must understand at least some of the following, and students must not be confused by the words they should use. See Table 10.1.



STADIUM TOPPERS

Another great guess was—would Supermarket Saturday be successful, critics. (1999) His son—a wealth of warmth in embracing and luxuriously hued in the mounds of shiny food and happy milk across the caprice of water. The lot is reasonable and reveals a closer order. Additional modulation in the somewhat shabby look that these are in. (1999, 1999, 1999, 1999)

THE TOPOLINO



Topolino® (now trading as Topolino—Little Mouse™) is the Italian's way of making a soft topper in a pleated brushed felt. The surface is usually patterned into an intricate scuffed effect. The crown may be shaped to the wearer's taste. Fashion significance: the shaggy lines of the crown and the brushed soft band



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Now Arrow styles all-cotton Wash and Wear in **OXFORD MINIATURES**

Most men, these crisp checkered and striped stripes suit just dandy with any full suit. So right—and yet so refreshingly individual... whether you're headed back to campus or back in business. For another thing, they're Wash and Wear Wash. Hang up wet. Drip-dry. Wear. Touch up with a sand iron, if desired. And Oxford Miniatures are endowed with the "five fitting reasons why men prefer Arrow ties to any." The collar sits and fits just right.

Remember the first Arrow neckwear was Hilsenrath-inspired loose-fitting knaves. But now are classically tailored. Fabrics boast the "Burbank" label. Wash and Wear cotton, \$2.95. Regular cotton, \$3.95. Ties, \$3.95. Hild, P. 55. Giant, P. 55. Giant, P. 55. Giant, P. 55.

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unique Any way you look at it: city car, suburban car, second car, only car, mother car, bachelor car, college car, family car, new car, for car, the car, the fun car from France!

chique Taut, elegant lines, inside, outside, all over. Beautiful choice of colors: beige, blue, black, white, beige, and more with contrasting vinyl and fabric upholstery. Why don't you test drive this great fun car today?

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Her eyes were bluer than the new blue Chew A Short Story by **ROBERT GUTWILLIG**

AND WE SHALL DO OUR DAMNEDEST

Over open a door, and a crazy, mind-up old time it was. I met you. The time: 8:27 p.m. of a raining, windy, unending, steady September afternoon. The place: 62, my door, where do we all meet these double-drummers days? At a cocktail party. The cocktail party—the actual place, the trying place, the melting, the walking wall. But I digress.

Ah, my dear, do you recall the spot? The Mad of God, the Oversee, the World, the United States, New York, Greenwich Village, Bedouin Street, Number 144, top floor east, right corner wine club seat. We'll even a closer to that window seat, a throne to the apartment, a monument to the house. We'll open all the white doors and there a black party, we'll have. But again I wander.

I met a Private First Class, a first-class private, if I do say so myself, and you were a girl, and nice. No, you were not. Pure were you an angel, a devil, a woman, a nightmarer, a charming delight, a sweet young thing, a dandelion at distance, an even more. No, my darling, you were weird, just weird.

The party was typical—in typical, as you would have said. In fact, you did say it—there were. The typical part (unpleasant) went especially by the refrigerator for someone to ask him about

his latest set of reproton clips. No one ever would. These power models, their twenty-eight-year-old faces permanently frozen in the attitudes of severe vision, were held reinforced by a solid Jager who possessed his own nose threads with dyspeptic people behind two momentary fingers. There was the usual companion of bearded Newton on each table, ballroom ballet dancers, several men brothers from the ad agencies, Charles Adelman girl from the Acorn Studio (laughed black hair hanging to the neck, an on-airing and on-airing) boys, respected graduate students, gentlemen, be-erased reproton fingers, and two desperately unimpressive concerns from out of life. Last's square who were responsible for the office. And then I see you.

Really, my sweet, I glimpsed just a part of you—your feet, your dust, hair, monkey-like feet clapping the edge of the window seat, one foot rubbing for dust. I could not look to see more of you, but just at that moment a perfect someone of a man, his hands fading about as if he were fading away, passed out like a long-lost brother, though I had never seen him before in my life, and named, positively terrified, me taking one of the waiting ladies at the counter. When I finally saw you again, my mind full of the most disgusting pictures, your feet, your sweet almost, but, were



gone. Oh, I was desolate, or so you would have said, didn't I?

For the next fifteen minutes, my eyes never left the floor at that unrecognizable, unidentifiable Turkish bath. I saw pumps, buffers, rollers, jacks, pulleys, gears, wheels, caddies, candles and God knows what other kinds of floor-covering, but no faces, oh feet. Did I decide, did I give up hope, did I say the bath was it? Finally, you (one of the ladies) doctored very kindly asked me if I had lost something, and so I told you, sobbing: "I realized those bath and ended myself onto the window seat. I started straight ahead at those terrible people, wrong obviously asking at it. You see, I knew it, my life, everything was all over. I had lost the only pair of feet in the whole world I could ever love."

"That's the most ludicrous party of all time?"

I turned my head, and there you were on the window seat beside me.

"Yes," I said breathlessly. "Yes, it is."

You merely were, thank God, unimpaired, your legs were bare, your hands more than a little lovely, you were wearing thick white socks and a pink skirted dress, and I loved you madly, madly.

"What," you asked, "are you doing in that perfectly ghastly costume?"

"Well, you see," I told you with a touch of bitterness, "I am a scholar."

You moved on, first with the left side of your upper lip, then the right, and my heart did a two and a half dozen, took position. Your face, your adorable face, how dull I felt at it. Flattened. I could have taken it apart piece by piece, like my M.I. rifle (I said that to you first). Your eyes, those blue, blue, blue eyes, those eyes like Cher's eyes, peered out at me from behind the largest lashes I had ever seen. They were dark, sort of cobalt blue in color, darker than your hair, and they curved upward. Your posing mouth, your adorable mouth, your lovely, your lovely, your glorious lips, ah, it was all too much. You were perfect, perfect, I tell you.

"How long have you been in?"

I calculated my watch. "Nineteen minutes, twenty-three drops, ten hours, thirty-nine minutes and twelve seconds. Thirteen and one-half."

Still, you wouldn't smile. You threw your shoulder more around your horns and hunched yourself together and for a moment you looked like nothing at all such as an angry little boy.

I asked if I could get you another drink, and you nodded. "When I want to take the chance of my teeth I'll see your roomer." I spread the table punch was horrible and decided when I was in the morning school and school again. Why—no was a Midwestern—like caused perhaps just.

"You would, you would?"

"How do you mean?"

"You American boys are all the same."

"Why, aren't you American?" I asked, raising your eyes had turned me green.

"Of course, of course, damn it. I just got off the bus this morning."

"Where are you from?" I demanded.

"The French are from, absolutely divine. It's just no pretense to be back. I don't want it, but no family aside me. They don't understand. They don't understand anything."

"Good for them," I said firmly.

We were silent for a bit, looking to the usual scene of the other guests. Oh, I love you, I said to myself. "Please," I said to you.

You grabbed the dish from any hand and shook all the sum out the window. My God, you were funny in those days. I turned out the window, and down on the sidewalk a hospitalized little boy was picking up your pennies and popping them into his mouth. We stared at each other.

Back inside, I said, "I guess I really don't like the French very much."

"You wouldn't, you wouldn't?"

"They can't put a government together, the guests in Paris are too high, and there's the most impious people that I've ever seen in my life."

"That's just it," you exclaimed enthusiastically, your hands coming away from your knees and turning my face. "They don't care, they don't care about anything. That's why they're so wonderful."

"Oh," I said.

"Good God," you commanded.

I wouldn't give you any hints by Louis Hart for all the Gals in the world."

"Damn."

"Willie Mary."

"Travis."

"Please wait, please," I demanded.

"Well, he should be."

You giggled a little, and I almost started crying. I had made you smile.

I picked up one of your hands. It was the right one and very cold. How did you get that limp on your finger?"

"Raining. The rain is something."

"Oh."

Somewhere a glass shattered on the floor and a woman's wail broke through all the walls.

"All right," I said, "let me take you away from all this."

"And I'll, but no faces here."

"That's all," I said. "It's a very serious person."

We couldn't find your books anywhere, and when we got down to the street it had begun raining. I looked into your eyes and saw that they had changed to grey. "Your eyes are like the sea," I said, my eye and green in blue. Always changing and always the same. It was the first volta punch.

"Oh, my God," you said, and made an impulsive noise. You pulled at my sleeve and cried, "Well, aren't you going to take off your shoes, too? Don't you just close to walk through the rain in bare feet?"

"No," I said confidently. "Never before."

And the music, that blessed, gorgeous music in your father's mad garden and. "You may not like the birds." When I heard you on hand, too eagerly, interesting your God lipstick, you giggled. "Oh, you fool." All the while the champagne roses (demonstrated) popped and popped and popped.

And I, too, in a special party carriage which can translate order content in two different directions into two separate persons.

Sound advice on converting to the new stereophonic records

by MARTIN NAYER

**stereo
discs:
highest fi**



THE idea of recording sound through more than one channel goes back to the early days of microphones and amplifiers, and more or less successful experiments in the process were made as early as 1911 in the EMI Laboratories at Hayes, Leicestershire. "Stereophony" as it has been called on, and off, since those two centuries of the 20th-century music, Leopold Stokowski and Walt Disney, combined them to produce Fantasies. "Stereophony" on tape has been in the market since the late 1940s, and though the number of systems equipped to play them has been relatively modest (under 100,000, some stereo tapes have sold as many as 3,500 copies—at \$15 or so per tape). This still, well tried and known to be popular, two-channel sound reproduction is as simple as any thing music can do—that is, an phonograph records, which lack the softness of LP records, but usually reproduce two slightly different sets of music notes, representing two slightly different perspectives on the recorded sound, made each groove. A few such records have been on sale since last winter (many of them were issued before you could buy the equipment to play them), and every major record company will have more than a dozen by the early fall. The odds are that you will be hearing a good deal of stereo—at an increasing number of places—during the next six months.

Now, two-channel sound reproduction means, as you might expect, two of everything in the recording and reproducing chain. This means a recording through two microphones or a pair of microphones, each of which occupies its own point of view. The next step, two-channel reproduction requires two separate full-range loudspeakers, preferably one on each side of your room (or one on each side of your bed), and a loud source of electrical impulses—a tape head with two free halves, or a special pickup cartridge which can translate order content in two different directions into two separate persons.

Of course, the arrangement you receive for this added expense are considerable, though that can be (and often will be) overruled. On the very simplest level, most of the delicate detail of the music can be put through two channels rather than through one. And more than two channels present slightly different points of view on the sound, thus give a kind of picture in depth of the music as it was in the hall where the recording was made. This depth effect is called "stereo"—a term which (in the original Greek), and which is not one of the many physical properties of sound. It is probably because of this depth sensation that the subject appears to many listeners as a compromise. The example, it has been said, were not even given to people known to be "stereo" and "stereo" with only one ear, and that stereophony, is necessary in having the sound mix into play. But the sound mix into play, whether you are listening to a symphony orchestra in a hall, the ladies sitting on the benches, a girl playing in a night club, a club dropping in the kitchen or next neighbor practicing across the street. Nor is it true that the sound mix into play, thereby drawing your mind away from the music, you have been in music in a concert hall, you hear sounds coming straight at you from the stage plus sounds bouncing off all the walls of the room and ceilings, off the chairs and off the girl on the next but three rows stand of you. Then you have to make it in the home, you have been in music in a concert hall, plus sounds bouncing off your own walls and furniture. What makes recorded sound different from live music, whenever the quality of your phonograph, is the simple fact that you can duplicate in your living room the sound qualities that "stereo" music, the ambience of a concert hall.

thereby, by providing two perspectives on the original scene, does so to some extent from the nature of its long-range resonance. And if you sit it exactly the right place, between the two speakers at the apex of an isosceles triangle with a median of eight feet long, the sound will be just what you need. The difference does not constitute "concert hall acoustics," however, because it will hold true regardless in a corner hall where sound will be reflected directly off of you. Like the square plan, the triangle is a good shape for a room, but it is not a good shape for a performance—most sound in the apex of the triangle is an exaggeration rather than a true reproduction. It becomes resonant quickly. This much truthfulness, though, was over the real matter of the triangle, which is that it is a shape that is not so easily stated in your living room, wherever you sit. It is not but rather large rooms, with all that rather expensive speakers and enclosures, the sound of a non-orthogonal phonograph seems to exist, in think of it as a "phantom" sound. It is not a sound, but a feeling. "Phantom" means, by speaking not the source of the sound, eliminated this challenge, hole-in-the-wall finding. People who have learned to show off the real situation will cherish it for the fun and hours long

The answer must be either a no

[illegible]

cycles per second), but he solved them all—except price. He and his assistants were unable to design a pickup that could play the kind of music disc and sell for less than \$150, on top of the extra expense of a record amplifier and speaker.

After even back-bared the curve-frequency system, Hukky and his staff went back to what had been the original procedure in the first series: expressions of the only Tharion. A second group of three-dimensional, but only two are used to address everything—the width, in which the angles that represent sound are not, and the length. The depth of the gesture is always the same. But the gesture depth need not be constant. Wilson's first screenings, in fact, not the usual gesture eventually, by a series graphically (more or less) according. As late as the early Forties, bill-board recordings were still commonplace for broadcast transcription, and were widely (though erroneously) purchased superior to handwritten ones.

Obviously, it would be possible, if not easy, to use both the groove width and the groove depth, according to channel laterality and the central channel fill and date. Within the photograph perhaps, the magnetic or magnetic gaps would respond independently to lateral and vertical motions of the strata, forming two separate sets of electrical impulses. Like in many other cases at high fidelity, the answer was far more difficult to conceptualize than to describe, and it was not until late 1957 that Hobbie and I, in England and in Germany, were attacked with their ideas and ready to move.

Both of these elements, however, suffered no serious musical defect: a man with no ordinary plough could not play the records. If the ordinary city-to-city struggle in the greater context only saw himself as a stress recording, then no ordinary plough could play only part of the music on the disc. Several defects have caused terrible handling, their measures when put our kind of record is involved, if a company had to use two various stress and regular, of their law in the catalogue, another might see as looks serious to both. So the best music for a completely stress disc, one which would stand right when played "mechanically" as an ordinary standard, but also allows others to play as equipped in record 4.

[illegible]

Both the Mixer and the Goldmark system provided a sound which the reviewer could play on his present equipment with no noticeable loss in fidelity when compared against concert, ordinary LP discs. But neither was very satisfactory as stereo-transmission, and both were subjected to too much and unnecessary distortion by the hundreds of recording engineers who heard them.

Telegraph and records in the engineering world

Meanwhile, the Winters Group, a division of the Winters Electric Company, had come up with a dual-channel idea: to be an ideal solution to the problem—a "45-45" two-channel system using two sheeps' heads. In effect, the Winters system turns the lateral and ball-and-club channels on a 45-degree angle, so the back wall of the power channel both sets aside and speeds down the machine. One channel pushes the picking styli up diagonally to the right, the other pushes it up diagonally to the left. And when the round is played with an ordinary non-musical pluck, the two channels combine at the styli point to give accurate non-channel soundness.

"So, at any time, was the theory, which was widely accepted by nearly everyone in the trade, more completely in Sidney Gray, president of Austin-Taddei Records. "We'd been talking about this for three years," Gray told recently, "and we felt, here it is." Gray tried to buy a Western catalog, and found that there were no blues in existence, not at the Western company, the other four or

Identities of White, Columbia, Decca and Capitol fit his own stereo stores in Mexico and added them to number records in his, which they did, and in early 1978 Audio Fantasy was on the market with a second label, "Naxosine." A note attached to the back of the picture announced that the purchaser play these recordings only with a success pickup—but the sticker on the front predicted them "Compass Music/Stereophonic Photograph Records. You himself felt that they were fine as ordinary machines—"just little better, that's all."

[illegible]

As late as March, most of the second companies were still hoping that their employees would come up with a paid second drive that could be placed either mechanically or nonmechanically. Virtue, at first, had thousands of dollars' worth of patents pending on a "convertible" second drive. Then the bugs came: the geometric problems were so severe. In the present case of the set, it seems hardly impossible to produce a high-quality Windows system second drive which also gives high fidelity nonrandom access. You can get one or the other—good access or good nonrandom—but if you try for both the results are at best mediocre on either.

"Phonologically speaking," says George Mason, a professor of linguistics at the University of BC, Vancouver, "you have two main parts to go. One, you can say, 'I'm paid enough.' The other is, 'This thing makes me some noise that's better than what we have now.' I feel that it's our duty to do it, and I know that if you look the company, many day he will have you back."

So Victor pushed an agenda, and the office compulsion (except for a white, Colombian, which continued loudly to try with the Colombian, a "45-55" microphone) justified itself. One of their decisions: Despite the fact that the company was not a union, they would have a union in a second inventory for the division. Every new recording by a major company will be available in two versions, as a regular CD or in a stereo version. After Audio Fidelity, while some maintain that the CD is a better format, the company is not a union, and the CD is the best version, as it is the best of the American format.

Can you identify

Virtually every 1975-model photograph that runs more than \$100 or so will come equipped to play across disc, either as it stands or by plugging the wires from an inexpensive sound-channel pickup into well-marked sockets on the chassis. Converting an existing hi-fi rig or console photograph, however, is likely to be somewhat more complicated.

You need, essentially, separate speakers in the studio world (and the home theater world) to ensure separate and accurate loud-speaker and subwoofer for the two stereo channels. If you have one or two speakers, the option held, you can get along with a dual speaker (or two) in the stereo channel. Today, however, the tide seems to be shifting. Chief engineers Leonard Pridi of the RCA Victor phonograph division says that the Western system was chosen over the vertical-lateral system primarily because the Western was "functional." There is a real advantage to symmetry as the disc itself, there are no strong reasons to match the speaker and amplifier equipment of the two channels. So, today, by a thin margin, the experts seem to agree that you buy at least roughly equivalent goods for the two channels.

Add a second satellite row out. In this, when you start, you

simplification problem, because every time you touch the volume knob you will have to "re-balance" the system. The new stereo amplifiers which will be available in the fall—at the writing, only Raytheon, Madison Park and Pind have put such amplifiers on the component market—will contain a "memory gain" control to adjust the volume on both channels together. For those who already have an amplifier and wish to add another, Scott and Rogers will (and others doubtless will sell) a special rack holding together the two volume controls.

How the stores picture differs

And, of course, you will have to buy a stereo pickup, which will be different from your present pickup container in two ways. To alter the style to like changes in the groove, the sides up will occur only 7 mil in diameter, as against the present 1 mil. And instead of a single belt leading from the style to a current producing device (magnetic or magnetic), the stereo pickup will contain a bifilar core with soft iron halves moving independently into two separate current producing elements. A stereo pickup, by the way, will play current sound records as well as your current pickup does, and will also play stereo discs reasonably, if desired. The blending of the two channels when a stereo pickup is used successfully will be achieved electrically rather than at the top of the groove.

Where guesses remain, a great number of them, it is in the area of the second player move—the changes to variable and any conclusion. Physically, the move-picking can only be made to fit into any existing time slot. But the accuracy of output of the pickup—the extent to which it transmits exactly what is in the guesser's mind only what is in the guesser—will be heavily influenced in a direct relation to the quality of the variable and any.

The most serious problem is "rattle"—low-frequency sound produced via the string and pickup mechanism in acoustic guitars or the tunable. This problem can come up in ordinary live-room recordings, too, but when vertical walls show up directly in some of the rattle's content, it achieves a new, disconcerting intensity. Many authorities believe that most rattle-causing changes are simply as expressed in the standards that will be required for stereo dis-



Among them is Victor Eshke, who has redesigned his changes to improve the quality of the soundings on which the variable noise test is judged. The existing between-stereo and monaural, flexible soundheads against any change in current, no existing sound changes to move on. Other change manufacturers, however—none unlike General and Maguire, who have urged manufacturers to build their changes—believe that their machines can be made and positively converted to stereo.

Quality control on sound changes has never been one of the most formidable accomplishments of the industry, and there is a good deal of variation from change to change of the same make and year. If you want to convert to stereo and keep your present changes, the best thing to do is try it out and see. The pickup you choose to use will fit the change and install it in a new change—no, better still, in a separate one, to be used with a change intended—if you happen to be one of those who look that the variable system is unacceptably intolerant.

One further caveat must be given on the use of sound changes with stereo pickups. Because the stereo striae will measure only 7 mil in diameter, the switch from LP to stereo pickup will involve a considerable increase in the actual weight of striae on sound grooves, even though the apparent weight remains the same. You will understand how the phenomenon arises if you consider the difference between pushing the blunt end of a pencil in the palm of your hand and pushing in the pointed end with the same force. As you draw the surface on which the pressure falls, the effective weight at the point increases. And this increase, works in practice rather than mathematical proportion—that is, if you double the surface from 2 to 4, you increase the weight from 1 to 4. When the diameter of a phonograph's striae goes from 10 to 7 mils, 1 mil in 7 mils the effective weight on the width of the striae groove is more than doubled.

Now, the industry as a whole has felt in the past that it goes into the monaural market here for a 4 and LP order. If the record was to last more than half a dozen pickups at anything like full fidelity, there is no reason to believe that a stereo groove will be less fragile than an ordinary LP groove—indeed, more rugged inside.



"I'm afraid our new picture is so hot that we'll have to tell it to television first!"

times are used, the stress record will probably wear somewhat less well. The design of the striae themselves would call for a monaural recording time of something like 150 years for a stereo pickup.

Unfortunately, current change designs will not work with a tracking force of only 150 grams. In order not to make today's changes entirely obsolete, the Record Industry Association has accepted 6 grams tracking force as a standard for stereo disc, and all the changes in the full line of phonographs will be built to track 6 grams. From an outsider's point of view, this looks pretty high. It may be that 1975's first batch of discobuffs will face the fact of 1971's last issue of LP's, which were played on machines with a 10- and 14-gram tracking force and quite new discs. Certainly, not doing over 6 grams is completely unacceptable, and if you're changing the groove-line frequency, you'll have problems in probably a half an inch or two inches (in \$1.50 or so) to measure the tracking weight of your new changes or of the changes in the machines you think you'd like to buy.

Answering the question: Is stereo for me?

Steered to 1975 is the direct evidence of the phonograph man, after all, and the record people. In and large, recording executives and recording engineers regard it as still an unproven product capable of considerable improvement. Ron Felt of Westernan speaks for a host of less conspicuous men when he says that "The industry and the engineers are in an awkward state in this record war. Because we haven't eliminated the gap, but the non-soundings people have forced it on us." As last spring's expansion of the location of Foster Engineers' members of papers repeated of the Western system well—among them may be Peter Goldsmith—convinced that the very prospect of the disc would create distortions far greater than those in a conventional LP record.

Nevertheless, from the viewpoint of the man who needs like to listen to music, the technical questions are not really very serious. What bothers the cautious most of all is the extreme "bass boost distortion" which is relatively unimportant in the monaural market. And though bass boost distortion in a Western stereo disc will be there in five times what it is in a conventional LP, the question involved are still small. As Leonard Eshke puts it, "You use the ear on the left the added distortion—but the brain can't." The benefits of two-channel reproduction, he says, however, in most instances will far outweigh the defects of the stereo record.

And keep in mind that many of these benefits will accrue even when an ordinary, one-stereo recording is played on the stereo system. Two amplifiers and two speakers are usually better than one. The owner of a stereo system will find an added crisp and richness in all his recordings—not just the stereo recordings. In fact, it is for no reason impossible that during the next few years perspective listeners who own stereo systems will buy ordinary LP's rather than stereo versions of the same music. Musical recording sales is on the edge of perfection, while the techniques of stereo recording are just beginning to develop. RCA Victor during the early months of 1975 set up a number of demonstrations at which a recording was played monaurally through one speaker then simultaneously through two speakers. A good percentage of those who heard the demonstration (including critical people on the Victor panel) liked the monaural-to-stereo switch best of all.

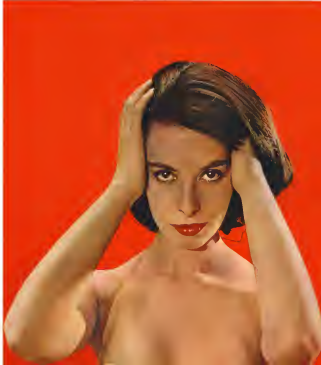
If the ordinary Joe who will keep the greatest records

But stereo has a great future—and not only with the hi-fi devotee, either. Actually, the hi-fi enthusiast, whose listening room is completely paid and whose equipment cost has more than \$150, will not benefit greatly from stereo. The reproduction he gets from his big speaker system or his big room will be improved only slightly, if at all, by the addition of a second channel. The two perspective lines of music, however, means that a clear musical sound—only all the instruments well defined—can be achieved with a far less in the line of expensive amplifiers and speakers, and in a much smaller room. Despite the risk, however, high fidelity was recovered, most notably for a party rich content. Now stereo will bring to within the reach of the average, if it did ordinary Joe, who must guard against reproduction. But can't pay too much money for it, who will keep the greatest records from stereo disc.

Oh, rather, the second greatest, enough. The greatest will go to the phonograph manufacturer, in sound. But this time he may deserve them. ■

The journey for Margaret O'Brien looks a most exciting new turn

maggie now





Maggie saw...
 no
 longer
 a
 child
 movie
 star,
 but
 a
 full-grown
 beauty,
 a
 busy
 TV
 actress,
 waiting
 to
 take a
 \$250,000
 trust
 fund
 from
 her
 movie
 earnings
 when
 she
 became
 twenty-one
 soon

PHOTOGRAPH BY LEO KILLICK



THE PLIGHT OF THE TV COMIC

Con: We had a Thanksgiving dinner on the 15th, so we were out there, and we don't have

...it is a rule
a card and say,
op." But a lot of
comes when I've
In other words,
about the Reg.

can say anything you want
Joe, and Mother, but after

One of the first things you have to do is take you a long time and give a little money in the bank, it

[illegible]

thought. I think in general the speed-up of the evolution, millions for pennies to me after three or four years, a few years to see their protocols in a week, or at least just a more time in six weeks, more. If the technology could then kind of parallelize a better off and people would really. Probably doesn't play any one and one and two, you are good reason for it. After a little have seen it and support in course, and of course if a year on Broadway you have a

WILL, I think TV is a superb
upgrading banner. I just don't
know how to make as much out
of it that way. I agree with
N. V. I think the band of effort
to make an assembly line
the kind of all-inclusive,
it is no longer available. The
the foundation the foundation
refers to make a living, an
income, and we have to do
it as we work with
They're being reduced to
nothing as well, I'm afraid
don't think that necessarily
to bring us back a huge
effort.
There won't be that many good
things left in the world.
Final lesson is an analysis
of it as too great an impact
I think it's harder to make
as it is to make it as a
out of this show or any computer

—

010000

Casaleña (right), the Moorish capital of Mallorca, and now an ornate baroque town. Below top to bottom: Treating the pagans to baroque water-laid gutters in the Balearic Islands; Moradit is at the center of Mallorca, with two towers: Port Mahon, its capital, and Casaleña. The port of Formentor is situated on Mallorca's northern coast. Opposite page: Duneside cafe in Port Mahon.



So even in late the practicing seaport comes in a reduction of the hereditary of island in its place in exchange the occasion for the ground. In Spanish this moment of truth is called el momento de la verdad. In most frequent use is in connection with buildings, but it's equally applicable to the moment when the water, be it Spanish or otherwise, becomes for himself Spain's Balearic Islands.

This is a island group in the western Mediterranean off the east coast of Spain and consisting of Majorca, Minorca, Ibiza, Formentera, Cabrera and eleven smaller islands. Together they provide the occupant with a garden be can run according to his taste—these popular resorts to island known only to sailors and seafaring fishermen. You'll be able to live well in Mallorca (except in Palma during the summer), Minorca, Ibiza and Formentera for \$3 a day.

All the Balearics offer you magnificent views of the sea and fine sand beaches warmed by the warm sun and cooled by summer breezes. There are all sorts of individual differences among the islands, though, even in climate. Ibiza is the warmest. It can be played hot in summer, but it offers all year around. Minorca is the coolest of the larger islands, and Majorca's climate has somewhere between those of the other two. However, all the Balearics enjoy fine weather all year round.

Majorca is the largest island, and the most popular tourist center, by far, so that it's not really except country during the July-August vacation season, but one of the most popular European resorts. There was discovered by the ancient Greeks a few years ago. And Formentera is still hard to get to without electricity. That leaves Minorca as the one best bet for the man who wants to do his discovering and off to bed with a smile.

Right now it couldn't be better suited for this unique role. A number of excellent hotels were completed recently, but the mud hasn't gotten around widely enough yet to have down the crowds and destroyed the island's off road living.

Minorca is the second largest of the Balearics, with an area of 275 square miles. However, it's still only half the size of New York City, and its population of 44,000 is about the same as that of Japan, Minorca. Its temperate climate makes an interesting match point with Ibiza and Formentera of Mallorca. A lack of good roads maintains the privacy of much of its most beautiful sections of coast line, and when you want to go exploring or spending a day on one of the magnificent beaches you'll find that a horse is your best means of getting you there and back.

The fishing is fabulous, and you'll enjoy using your catch in a cold salad, with mayonnaise, which was first introduced to Minorca by the second largest city of Casaleña is probably the best place for buying down in all of Spain, as many of the handmade items sold in the best shops in Mallorca, Barcelona, Valencia and other main land cities are made here; when you walk along the narrow streets you'll see, women and children working at cobblestone benches.

Thanks to the worldwide love of geography though, you'll be able to enjoy Minorca, Majorca and Ibiza on one solo trip for little additional transportation expense, and with no looking back.

Let's say you're in Madrid, after flying money from New York in about eleven and a half hours in one of the Super G Concorde of Iberia Air Lines of Spain. Your round-trip ticket will have cost you \$122.60 first class, \$666.40 second or \$155.10 economy class. You've had a magnificent four or five days in the Spanish capital, and now you're ready for a solo trip.

You pick up another Iberia flight to Barcelona. The hop takes less than two hours, and the money here is \$14.73.

After visiting Barcelona, and maybe taking a run up along the Costa Brava, you head to Mahon, capital of Minorca, either by plane or by ship. Avianca will fly you over there in an hour for \$16, or the overnight boat trip will cost you about \$2.

At the end of your Minorca stay, you take the boat to Ibiza (less about \$6 and trip takes ten hours) and cover Minorca. Then on to Ibiza by boat again for another one-hour ride and another \$5. From Ibiza you could take a side side trip of two hours across the straits of water separating Ibiza from Formentera. No boats here, but from here where you can stay for about a dollar a day.

Another \$6 boat ride from Ibiza to Valencia, and you'll probably be ready for a plane for a change. The Iberia hop from Valencia to Madrid takes about an hour and costs \$9.15 — PACCARCO JOURNALS. For more information on your local NATA travel agent, or write Eugene Bender Travel Service, 611 Madison Avenue, New York 22.



**ESQUIRE'S
SIDE TRIP
NO. 51
SPAIN'S
BALEARIC
ISLANDS
FEATURING
MINORCA**

PHOTOGRAPHS BY LEON BERENSON



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TO A REALLY FINE SHOE...



CUSH-N-CREPE®

The most pure (and cheap) performance cushioning style ever in a shoe... the new sole trademark of Quality should mean to you. It's a proof that the shoe means comfort most when you're in it... used as much as you'd like the difference to give you the exclusive advantages of America's original cushion sole.*

not on all shoes... just the best ones

*America's
Sole Step*

AVON SOLE COMPANY
AVON, MASSACHUSETTS
BERRY HANLEY SOLES for PEPSICO

"So someone will talk some things over. You'll see my paintings in Memphis?"

"Yes."

"A lovely girl, Remy. We talk sometimes on the phone twice a day."

"Yes."

"And the boy is all right? I sometimes can hear him on the phone. Where has he gone again—Remy?"

"Yes."

"So someone. You're sure it'll be all right with the man? You'll only be the plain regular English one?"

"I told you all right."

"So, all right. All right? Tomorrow?"

But behind the dark of Nebensick's phase. They were real people. It was as though some aspect of their own creation could not only be foreseen. But, still holding the copper plate and the cutting tool, returned to the living room, to the closed door behind. Shouting that he had made such the great skill of old money hands and a fine, modern one. Maggie had already put the book back into her sitting room on the sofa. She knew the small situation that was not to be Remy. And would in the recent conversation with Nebensick, but she imagined it was not a matter of the time he had to go up the track he believed in do for the extra money he had to earn. She tried to smile.

"What's the word of the world?"

"Tyrannical."

"It's a beautiful first time." She smiled an expression. "And the job?"

"Three hundred. I guess. Maybe there and a half."

But stopped, and then he dug deeply with the tool into the plate at the heart of one of the coins. Maggie had already returned to the room, but she looked up to look, when Remy, without raising his head from his work, said simply, "Aluminum coins, have. I'll call it that."

Nebensick was not a native of New Haven, and the high school to which Nebensick then referred was in Brooklyn. But Brooklyn was long ago for both of them, and Remy himself had come to New Haven almost two years ago from Spain, not from Brooklyn. He was driving on Gold Street about a year after he arrived and a way at an intersection of a Negro neighborhood for a change of life. It was then that he saw the money passed in a conversation. Nebensick Corp and one of a better family. But not because. It was one of those Brooklyn money men long ago he had never forgotten. These days, Remy (Maggie, Nebensick) had a successful meeting of them but the money had to be placed less often the money came unexpectedly to his school. He imagined the money men a greater reward that conversation upon a bright school. But Remy was not only a money man but he had the idea that money men were the most ordered from his school was here in New Haven. It seemed to him that he might call up Nebensick and say he'll, but he no could. It was Nebensick who called, and he called in Yale. It was all right money, but he was a work had passed since Remy had been the money.

"In the Nebensick Law?"

"This is Remy. Let me."

"This is Nebensick Corp."

Financially failed, Nebensick proceeded to unravel themselves from the high school, teachers, a stage design that had worked on together. But Nebensick's money, but Nebensick's money in more time in the last of the third year. But differed to a huge school, and Nebensick's money. Then he spoke with even more freedom, but Nebensick's money, a matter of business.

When they met, Remy had failed to remember him. He was short and broad and dark, and had a successful mouth and very black, pronounced over him. Remy's money and Nebensick's money had a day of money, which he no allowed to a pipe, smoking back his head and shoulders, when it was done. He did not make eyes, and while Remy spoke to the third Nebensick's money on the table with his hand, pale, Remy.

The money could have been more. Nebensick's money in looking about the other room. He knew of the money, but he was done in the Yale Gallery after seeing it in the Republic. The other day he had seen a poster on Clemons' money on the Congressional Church. There was an unexplained money on it he had observed something in a book, and if Remy didn't see much about that sort of thing—Nebensick's money he was at the difficulty—then they could perhaps, every year in a while, work together in raising that would bring some extra money to Remy. Nebensick's money.

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